THE NATIONAL HERITAGE FELLOWSHIPS 1999

NATIONAL ENDOWMENT FOR THE ARTS

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NATIONAL ENDOWMENT FOR THE ARTS

In recognition of their important contributions to America's living cultural heritage, the National Endowment for the Arts is honored to present National Heritage Fellowship Awards to thirteen master practitioners of the folk and traditional arts.

Tonight, the voices and values of distant ancestors echo across the centuries through the vivid tales of a storyteller, the inspirational songs of a singer, the intricate designs of a basketmaker, a weaver, and a horsehair hitcher, the sturdy workmanship of a boatbuilder, the agile steps of a dancer, and the magnificent music of drummers, a fiddler, and a banjo player.

In the rhythm of their songs, stories and steps, and in the history and design of their crafts, we see America in all her diverse glory. Some of these artists bring traditions from around the globe. Some reflect traditions native to this land. Together, they combine to produce the rich and colorful mosaic that is America.

Around the world, "made in America" symbolizes both the pride and creative spirit of our nation. Creations of the hand and heart also embody those traditions that are most authentic and closest to who we are as a people.

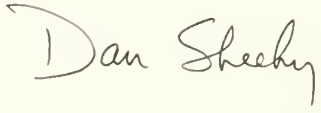
I've always believed that our cultural legacy can be defined as "that part of the past we intend to keep for the future." I congratulate each of our Heritage Fellows and thank them for extending a hand of lasting legacy toward the future by preserving our most valued traditions of the past.

Bill Ivey
Chairman, National Endowment for the Arts

Casey Beard, author of *Tools of the Cowboy Trade*, writes of horsehair hitcher and National Heritage Fellow Alfredo Campos: "Alfredo's quality standards are like Boeing's [Campos's longtime employer]—zero defects." This declaration, along with the most frequently asked question of this year's National Heritage Fellowships—"Horsehair hitching? What's that?"—point out the two purposes for which the National Heritage Fellowship program was created: 1) to recognize, reward, and encourage the highest standards of traditional artistry in the United States; and 2) to bring these artists to broad public attention so that all Americans might better understand our nation's stunningly complex living cultural heritage.

We never dreamt, though, that the events surrounding the awards would become the kind of family reunion that they have. Each year, representatives from different branches of the American cultural "family" come together to experience the breadth of our nation's cultural diversity and to share with one another their concern for the continued vitality of their traditions. To glimpse the former, you may scan the list of former Fellows in the final pages of this booklet. To know the latter, I invite you watch and listen to the Fellows themselves.

You are part of this family reunion, too. I hope you enjoy meeting some of your most special "relatives" who through their creativity, their artistic excellence, and their abiding concern for the well-being of their traditions strengthen our cultural rootedness and enrich our lives. Please join me in welcoming the 1999 National Heritage Fellows!



Dan Sheehy
Director, Folk & Traditional Arts
National Endowment for the Arts

MASTER OF CEREMONIES

Nick Spitzer is a scholar, documentary producer, and radio host known for his informed and witty style in presenting traditional arts and artists, cultures and communities to audiences from Carnegie Hall to the National Mall, from National Public Radio to PBS. After a decade at the Smithsonian – first as senior folklife specialist, later as artistic director of the *Folk Masters* concert and radio series and co-editor of the book *Public Folklore*—he returned to Louisiana where he had previously served as the State Folklorist. Now Professor of Folklore and Cultural Conservation at the University of New Orleans' College of Urban and Public Affairs, Nick is known to public radio audiences nationwide for his popular series *American Routes*—a weekly two-hour exploration of the roots of popular music and popular roots music—distributed by Public Radio International and heard in Washington on Sundays on WAMU-FM. Having spent many years working with zydeco musicians and African-French communities, Spitzer is currently writing a book about Creole music, Mardi Gras, and cultural survival.

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The 1999 National Heritage Fellowships ceremonies were produced for the National Endowment for the Arts by the National Council for the Traditional Arts. The ceremonies were planned and coordinated for NCTA by Madeleine Remez.

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The Honorable John Holum, Chairman of the Board, NCTA
The Honorable Louise M. Slaughter, United States House of Representatives
Mr. Brito, Carlyle Suites
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Tom Pich
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FRISNER AUGUSTIN

Haitian Drummer

The Haitian Vodou (voodoo) religion and its accompanying music, dance, and craft traditions have been widely and wrongly portrayed in the United States and elsewhere as a mysterious rite of black magic with evil intentions. This image was exacerbated in Haiti during the Duvalier dictatorship, when the dictator and his brutal *Tonton Macoute* police manipulated images of powerful Vodou deities as psychological weapons to intimidate the population. Historically rooted in West African religion of the Fon people of present-day Dahomey, Vodou has taken on a distinctly Haitian identity through centuries of modification and elaboration by Haitians. As Haitians left their country en masse in recent decades, fleeing violence and hunger, hundreds of thousands of them resettled in the United States, where major communities took shape in cities such as Miami and Brooklyn. To the minds of many, the major representative of Haitian culture in this country over the past two decades has been the drummer, teacher, organizer, and cultural advocate Frisner Augustin.

Born in 1948 and raised in one of Port-au-Prince's most poverty-stricken neighborhoods, *Cité Soleil*, Frisner Augustin knew as a small child that he wanted to become a master drummer. He remembers his irresistible attraction to drumming, beating on the wooden bucket he carried as he fetched water from the well for his mother. He learned welding in order to have a skill to help feed his family, but he could not forget his musical passion: ". . . [A]nytime I go to my job, my school for welding, I think about drumming. When I'm on the street, I clap my hands, and I sing. . . I'm working, and I'm at my drum." He followed in the footsteps of his drummer uncle, becoming initiated in the Vodou religion and learning the complexities of the drumming tradition. He also learned the music's intimate connection to the many deities and to the rich culture of dance, symbol, myth, and craft that embraced it. Following the typical pattern of learning increasingly more difficult instruments, he started playing the *ogan*, a percussion instrument made of iron, and then moved on to the ostinato-playing *boula* drum, the *segon* ("second") drum, and finally, the *manman*, the master drum. News of his skill spread quickly, and he was soon offered a job playing with a touring music and dance group. He saw the opportunity to earn a decent wage and ease his family's burden of poverty, and he took it, beginning his professional career.

In the 1960s, Augustin performed for theatre audiences and tourist venues in Port-au-Prince, the Caribbean, and Latin America. In 1971, he toured to the United States and remained in New York, where he immediately was in great demand as a performer, teacher, and ceremonialist. He and the ensemble he has directed since 1982, *La Troupe Makandal*, have performed at hundreds of events in educational, theatrical, and community venues, including Hunter College, Rutgers University, Yale University, Lincoln Center, the Apollo Theatre, the New Music America Festival, the Festival International de Louisiane, the Brooklyn Museum, the West Indian Day Carnival Parade, dozens of other museums and colleges, high schools, and churches. He has taught over 500 students at the Caribbean Cultural Center, Hunter College, Columbia University, New York University, Brooklyn College, Bates College, and community venues. He and his troupe are featured on four commercial recordings, including *Erzili*, re-released in 1994 by the World Music Institute. While he is well known within his Haitian community as a mainstay of important Vodou ceremonial events, he has also been the principal musical ambassador for his culture. In the words of World Music Institute director Robert Browning, "Haitian traditional [performing] arts would be hardly seen, heard and understood in the United States if it were not for the work he has done in educating North Americans about them."

LILA GREENGRASS BLACKDEER

Hocak Black Ash Basketmaker/Needleworker

While the subsistence way of life that necessitated the making and use of traditional Indian crafts in most cases no longer exists, crafts continue to play an important, though evolving, role in Native American culture. For some families and individuals, the sale of crafts to non-Indians provides or supplements their income. Crafts objects may be important vehicles for communicating and maintaining important tribal values and knowledge. In some cases, "utilitarian" crafts have come to be prized more for their beauty than their function. For crafts artist Lila Greengrass Blackdeer of the Hocak (formerly Wisconsin Winnebago) tribe, they are all of these things.

Ms. Blackdeer first learned black ash basketmaking to help supply her family's roadside basket stand. "I was born in Black River Falls [Wisconsin] in 1932. My mother was Bessie Youngbear. Father was Edwin Greengrass. My Indian name is Masuhijajawiga [Changeable Feathers]. . . I learned basketry when I was young. My mother made baskets and I worked with scraps, gradually I learned how. Usually it was little sewing baskets, then larger baskets when I was older. I still make baskets in the summer—I don't take orders, but I make them for myself or to give away." Indeed, Mrs. Blackdeer's artistry is inextricably linked to her personal, family, and religious life, as she creates objects to give as gifts to friends and family members, for use at funerals, and as giveaway items at powwows. After marrying Bill Blackdeer in 1954, she cultivated her mastery at making the full range of Hocak women's clothing: moccasins from brain-tanned hides; skirts with reverse appliqué; *wa wa jeh*, or "ribbonwork"; fingerwoven yarn sashes; and fingerwoven hair ornaments, or *pahkeh*. She learned mainly from her husband's aunt Alice Blackdeer Hopinkah, but she sought out other master artisans as well who taught her both techniques and the rich store of cultural meaning embodied in the crafts. For example, as Ms. Blackdeer explains, "People have their own clans. Blackdeers have the deer clan. I'm with the eagle, the thunderbird clan. We go by those things, the clans have their own colors . . ."

Dr. Nancy Lurie, Curator Emerita at the Milwaukee Public Museum, describes Ms. Blackdeer's artistry and role as a bridge across several generations: "Lila is recognized among her people (and other tribes and white connoisseurs) as a most accomplished artisan. She sought training from the best crafts people of an earlier generation and perfected her natural talents through long years of practice. . . . What distinguishes Lila . . . is that she not only makes fine objects while exercising acceptable and expected individual creativeness, but exemplifies and helps to perpetuate the traditional cultural context surrounding the making of these objects . . . . Besides being a superb artist, Lila unselfishly shares her knowledge as a teacher and assures continuation of her traditional heritage by truly dedicated students." Through a half century of dedicated artistry and three decades of passing on her techniques, traditional teaching methods, and tribal symbolism to others, Lila Greengrass Blackdeer has ensured that the best of her Hocak crafts traditions will be part of her people's future.

SHIRLEY CAESAR

African-American Gospel Singer

African-American gospel music traditions have beginnings in the years following the Civil War, drawing on many influences from spirituals, folk songs, and other popular music of the era. Like most African-American musical forms that came to prominence at the end of the 19th century, under the system of extreme racial segregation in the United States, black gospel music developed a distinct sound and style of performance. The lyrical content of the music addresses the difficulties of life, from personal, spiritual or moral conflicts to those of the community and society at large. The songs impart strong messages of hope, redemption, and compassion. The great gospel performers are known for their creative genius, impassioned vocal delivery, and their ability to draw their audience into the performance. The pioneers and legends of gospel often spoke of receiving a calling to the music. All have brought to the idiom their own personal touches that have enriched the tradition. Artists such as Sallie Martin, Thomas A. Dorsey, Mahalia Jackson and 1988 National Heritage Fellow Willie Mae Ford Smith, just to name a few, all made invaluable contributions to gospel music. Shirley Caesar is a living legend who continues to keep this tradition alive today.

Shirley Caesar was born into a large family in Durham, North Carolina. Her father worked in the tobacco industry, was a preacher, and a gospel quartet singer. She states that he instilled in her, "the passion for music and the desire to achieve." Not long after his death she began singing gospel to help support the family, spending portions of her early years on the road singing in churches. By the age of 12 she had earned regional renown and the name "Baby Shirley." With the permission of her mother, Caesar left college in 1958 and joined the Caravans, a groundbreaking gospel ensemble led by Albertina Walker. Scholar Bernice Johnson Reagon notes, "The Caravans cut new territory in terms of their dynamics, their arrangements, and performance style," and Caesar gained national attention as a result of that experience. She left the group after a number of years to heed her calling as a minister. She says, "There was no need for me to keep disappointing people. The Lord called me out." Later she founded her own gospel group, the Shirley Caesar Singers. Before the 1960s were over, Caesar was approached to release rhythm and blues recordings. She turned the offers down saying, "... I would sing rock and roll if you let me rock for Jesus and roll for God."

There is no question of what the music industry hoped to gain by having Shirley Caesar enter the popular music field. She is described as one of the most energetic and intense performers of all time. It is said that her audience's response to her live performances would shame many arena pop artists past and present. Her performance style is marked by impassioned spoken word passages that reflect her calling to preach and her desire to engage her audience in the performance. To fulfill her calling as a pastor, Caesar established Mount Calvary Word of Faith Church in Durham, North Carolina, and to help the needy in her community, she founded the Shirley Caesar Outreach Ministries. However, she still continues to perform and record regularly. Caesar is the recipient of nine Grammy awards in the gospel category and an equally impressive number of Dove and Stellar awards. She has done a number of Broadway shows and worked on the soundtracks of the films "The Preacher's Wife" and "Rosewood." A long time fan and admirer Whitney Houston remarked, "If you want anyone to sing gospel on a record you've got to have Shirley because she knows how to deliver. She's anointed with a power and force that runs through her." All these achievements and endeavors attest to her indomitable spirit and divine inspiration. It is little wonder that she has earned the title "The First Lady of Gospel."

ALFREDO CAMPOS

As often noted by Arts Endowment Chairman Bill Ivey, much of American cultural expression is marked by the democratic experience from which it emerges. Artists and cultural groups borrow freely from one another, both enriching their expressive palettes and creating new art forms emblematic of the American experience. This is precisely the case in the 19th- and 20th-century West, where the cattle economy attracted Mexican, Anglo, and Black workers who together created the culture of the cowboy. Especially prominent in this mix, though, were the parlance and accoutrements of the Mexican *vaquero*, memorialized in the Anglicized term "buckaroo." Two major streams of cowboy culture are generally recognized—one stemming from colonial *californio* roots west of the Rockies and the other from "Texican" traditions from Texas northward. In terms of craft, the former is more ornate, the latter less adorned. One of the most colorful, intricate, painstaking, and prized cowboy crafts is horsehair hitching, and the unsurpassed senior horsehair hitcher of the late 20th century is Alfredo Campos.

Alfredo Campos was raised on his family's ranch outside Tucson, Arizona, where as a young man he was immersed in western ranching life and skills. He was fascinated especially by the beautiful horsegear made from pieces of rawhide and had a special interest in braiding *reatas*, the traditional *vaquero* lariat. When economic changes doomed his family ranch, though, he was forced to find employment elsewhere. He relocated to Federal Way, Washington, where he spent the next several decades building airplanes and eventually developing special tools for the making of Boeing jet aircraft. He did not abandon his ranching heritage, however. Casey Beard, in his book *Tools of the Cowboy Trade*, describes the genesis of Campos's interest in the art form for which he would become known throughout the West and beyond: "By day, he built jets. By night, he braided rawhide, its cords linking him to his lost vaquero life. In his economic exile, Alfredo became aware of hitching, a skill little practiced in the Southwest. In the age before instructional videos and self-help craft manuals, Alfredo was left to his own devices in mastering the complex art form." In earlier days, prison life and the ample free time that it afforded had played a role in creating the highly complex knots and designs of modern horsehair hitching that elevated it to an art form. In fact, "makin' hair bridles" was synonymous with doing jail time. While Campos proudly points out that he has never spent a day in prison himself, after studying a few historic prison pieces and after hours of trial and error, he taught himself how to hitch.

Prized horsehair hitching was difficult to find in the years before Alfredo Campos was "discovered" and first became widely known through a 1984 article in *Western Horseman* magazine. The impeccable workmanship and colorful beauty of his quirts, headstalls, bosals, and reins were key to a renaissance in the art form. Beard elaborates on his sense of perfection and style: "While Alfredo approaches his palette with gusto, his knots, the actual mechanical process of hitching, are executed with machinelike precision. Perfectly aligned, closely spaced and smooth, they are criterions of exceptional craftsmanship. Alfredo's quality-control standards are like Boeing's—zero defects. . . Hitching has an underlying arithmetic logic. . . Campos, however, hitches like a composer, not an engineer. Like a symphonic composition, his calculations create works alive with color and movement, a complementary whole formed from precisely patterned knots."

MARY LOUISE DEFENDER WILSON

Dakotah-Hidatsa Traditionalist/Storyteller

Native American storytelling is much more than a pastime. It is a social institution, an "oral university" that teaches people both young and old how to live as human beings and how to function in society. Traditional repertoires of tales embody systems of belief and principles of personal behavior that are as relevant today as they were in centuries past. Dakotah-Hidatsa Native American storyteller Mary Louise Defender-Wilson knows well the value of her people's stories, and she has devoted her life to learning them and telling them.

A member of the Standing Rock Sioux tribe, Ms. Defender-Wilson lives in the rural town of Shields, North Dakota, with a population of nine people. Born near there in 1930, she was delivered by a Dakotah midwife. Her mother, grandmother, and great-grandmother were all midwives and storytellers, as were several other women around her. During childhood trips with her mother, her mother would elaborate on the birds, plants, and animals they saw along the way, and she would explain the social relationships of the people they were visiting. Stories that relate to the land have special meaning for her. She relates, "We lived by gardening and as sheep herders. We would follow along with the Old Ones and the dogs who tended the sheep. We could walk all over the land. There were no fences, and Grandfather would tell us about the rock formations, hills, streams, and buttes we came across." A story about a rock near Fort Ransom, North Dakota, for example, tells how it is the remains of a woman who turned herself to stone, promoting respect for the environment. A butte near Glencross, South Dakota is tied to a story about a woman who lived with a family of coyotes, teaching lessons about how humans should treat one another. A story about Greater Bear's Lodge butte in North Dakota alludes to the creation story of the Dakotah people, linking those in the present to their ancestral past. Such knowledge and experience lend a depth of understanding and meaning to her stories, making them rich encapsulations of traditional knowledge.

Ms. Defender-Wilson's concern for her storytelling tradition and her people continues to grow. She seeks out elderly storytellers to expand her culture's legacy to future generations. She has taught Dakotah storytelling through the North Dakota Council on the Arts Traditional Arts Apprenticeship Program, gives lecture demonstrations throughout the region, and educates teachers in Dakotah-Hidatsa storytelling and culture. Ms. Defender-Wilson produces a radio program to teach the Siouan language and promote the intellectual value of traditional knowledge. She often takes controversial stands in favor of keeping tradition. She has been recognized for her accomplishments, serving as a board member for Arts Midwest, the North Dakota Council on the Arts, and the North Dakota Centennial Commission. For her, though, the reward is not the public recognition, it is knowing the value of her stories and teaching them to others. She explains, "The entire life I've come through so far with our stories has helped me relate to, communicate with, and respect other people, because I relate to, communicate with, and respect my own culture."

JAMES "JIMMY SLYDE" GODBOLT

Tap Dancer

There are a number of distinctly American performing arts that have resulted from the discourse and interaction among the diverse ethnic groups and cultures that make up the United States. Some are remarkable examples of the human spirit's desire for expression, dialogue, and understanding. Tap dancing is one of the performing arts that resulted from the melding and exchanges among a number of ethnic dance styles that featured elaborate or percussive footwork. Tap dancing developed in concert with a range of musical styles, from those performed in minstrel shows and vaudeville, to swing and bebop. Tap dancer James "Jimmy Slyde" Godbolt is a prime exponent of this dance tradition, as it progressed from the vaudeville stage, to the presentation shows of the swing big bands in the early 1940s, and to the present day.

Jimmy Slyde was born in 1928 in Atlanta, Georgia. He moved to Boston at an early age, where his mother enrolled him in violin lessons. Across the street from his music school Stanley Brown had a dance studio. Jimmy would often go there and watch tap dancers Bill "Bojangles" Robinson, Honey Coles, Derby Wilson, and other dancers practicing. That's when Jimmy found himself drawn to tap. When he was about twelve years old, Jimmy started studying with Stanley Brown. He says he learned the slide from Eddie "School Boy" Ford, a dancer who taught at Stanley's studio. It was at the studio that he met Jimmy Mitchell, who went by the name "Sir Slyde." Together they developed an act known as the Slyde Brothers. They started out working on the club and burlesque circuit in New England and Jimmy took the name "Jimmy Slyde." As they gained a reputation, they received offers to perform in the shows the big bands were developing and taking on the road. Jimmy has worked with Count Basie, Duke Ellington, Louis Armstrong and other great bandleaders of that era. He says, "When I was dancing with the bands, people loved it. 'Cause dancing is a translating thing, especially if you're tapping." He later appeared in several films and TV programs, and worked as a choreographer while in California in the 1950s.

Jimmy moved to Europe in the 1970s, as the work in the U.S. waned. He taught, performed and lived in Paris for seven years. While in Paris he was a featured artist in the show *Black and Blue*, which later opened on Broadway in 1989. As a result his career experienced a revival and he was nominated for a Tony. Other highlights include dancing with Sammy Davis, Jr. and Gregory Hines in the film Tap. He also danced in the films *Round Midnight* and *The Cotton Club*. Jimmy performed at the 1996 Jacob's Pillow Summer Dance Festival with an ensemble titled "Jimmy Slyde and Friends". Gregory Hines, a member of the ensemble, says,". . . when we were on stage together . . . he took me to 'school' just like he usually does. . . . the power he has . . . The ownership he has over the art of tap dancing, the sheer expression of it is at the core of Jimmy's completely original combinations and phrasing." Of late, Jimmy's energies have been devoted to mentoring new artists. He does this by hosting weekly sessions at the club La Cave in New York City. "Slyde, as he is lovingly called, is in my opinion the 'Grandfather of Tap' as well as one of my mentors," says Jimmy's student, Savion Glover. "He is one of the 'true masters' of the art form and has helped to make tap what it is today."

ULYSSES "ULY" GOODE

Western Mono Basketmaker

Today, California is often mentioned as our nation's most populous and culturally diverse state, the result of twentieth-century immigration. But the territory we now call California was one of the most densely populated and culturally variegated regions of the world long before Europeans arrived to the New World. Around 500 autonomous Indian communities there spoke 80 mutually unintelligible languages and possessed millennia-old cultural traditions that often were similar, but just as often were unique. For them, what we call "art" was an eye for beauty thoroughly interwoven into all dimensions of living. Nowhere was the diversity of California Native cultures and their preoccupation with finely made utilitarian and ritual objects more evident than in the crafting of baskets. Ulysses "Uly" Goode epitomizes both the distinctive style of Western Mono basketry of central California and the painstaking technique, eye for beauty, innovation within tradition, productivity, and commitment to cultural heritage typical of the most revered basketmakers from other Indian groups within the state.

Born in the Western Mono community of Northfork (Madera County) in 1927, Uly Goode began weaving at the age of seven, under the guidance of his mother and other relatives. One of his attractions to basketweaving is making an extraordinarily beautiful object out of "ordinary" materials: "Putting the basket together [is my favorite part]. It's the culmination of all your work. You see these sticks and stuff out there in the hills and then you've put this basket together." While most weavers were, and continue to be, women, he learned that among earlier generations several men in his community made baskets as well. He also mastered the complex skills of gathering and processing weaving materials, and before he took up weaving full time two decades ago, he was the major supplier of sedge roots, split redbud shoots, and sourberry sticks for other local weavers. Mr. Goode is both a master of the range of Mono basket types—cradle boards, twined seed beaters, twined and coiled cooking baskets, conical burden baskets, and other forms—and a prolific weaver. He is perhaps best known for his cradle boards—actually three baskets interwoven to create a secure, attractive cradle suitable for carrying on one's back. His cradles are straight and strong, and they reflect both tradition and some of his own innovations. Anthropologist Craig Bates described one of his cradles: "Initially it looks like it's completely an old-style cradle, but there are several important differences. The hood is covered with design, compared to older cradles. Those additional bands of redbud chevrons are a new idea for cradle hoods that I didn't see happening until at least the end of the 1970s... Also, most of the time those bead and shell pendants are hung from the center of the bow, the center of the main chevron design on the hood. Until recently I'd never seen them hung from the bottom like that. And the use of cowry shells is a totally new, innovative thing. . . . [I]t's a good example of how [Mr. Goode] has kept a traditional form for a cradle, but has modified it to make it distinctly his own." Despite his perfectionist concern for quality, Mr. Goode's productivity is impressive; he estimates having made about 450 of the elaborate cradle boards over the past 20 years.

While Uly Goode's artistry is best known among local Western Mono, Southern Miwuk, and Chukhansi tribal members, his work has been increasingly admired by a broader public. His cradle board was featured in the groundbreaking, exquisite exhibit *The Fine Art of California Indian Basketry*, produced by the Crocker Art Museum in Sacramento. Goode has been praised by Dr. Judith Polanich of the University of California at Berkeley's Phoebe Hearst Museum of Anthropology as "the most articulate teacher I have known." The major cause for this admiration is Goode's insistence on quality: "With a basket I don't say, 'That's good enough'. The basket comes out right because I make it that way. I take pride in what I do."

BOB HOLT

Ozark Fiddler

As early as the 17th century, printed references cite the truism that if you want to dance you have to pay the fiddler. Music and dance have historically been inextricably linked, and nowhere is this more evident than in the Ozark region of southwestern Missouri. At an Ozark square dance it is sometimes difficult to tell whether the fiddler is propelling the dancers or whether the dancers are propelling the fiddler. In either case, there is little doubt by the end of the evening that drive and endurance are essential qualities on both the bandstand and the dance floor.

Bob Holt has been making music and jump-starting feet of both listeners and dancers for over fifty years. His grandfather moved with his family to Douglas County, Missouri, from Tennessee in 1889. The Holt farm was located near a rural trade route and visitors often would stop off for the night. Bob's grandfather, an avid fan of fiddling, and later Bob's father, John, an enthusiastic dancer, would cajole any unsuspecting fiddler who happened by to stay the night and play for a dance. By the time Bob was 15, his father bought him a fiddle. John Holt, a premiere whistler of dance tunes, and his brother "Uncle Node," who frailed the banjo, became primary sources of old tunes. In addition, Bob was inspired by his grandmother's large collection of old 78 r.p.m. recordings of the popular string bands, including some of the raucous hard-driving north Georgia groups such as the Skillet Lickers that still echo in Holt's full-gallop style of fiddling.

By the age of seventeen Bob was playing dances for his own family and for neighbors and communities nearby. For a time he played with country and bluegrass bands in Iowa, where he lived for a dozen years. Then, in 1965, he returned to the farm near Ava, Missouri and to the music and people that he grew up with.

The avid dancers of this region have probably been the most appreciative of his presence over the past thirty years. This is one of the unique places in the country where traditional square dancing to live music is still practiced on a regular basis. Dancers often gather informally on weekends at community halls, on town squares, in machine sheds on farms or on athletic fields where wooden platforms are placed on the ground. Most of the time there will be a number of sets going simultaneously with each group of four couples responding to its own caller within the set. Individuals within the set will jig-dance through the figures. Unlike synchronized clogging, often performed combined with modern western square dancing for stage entertainment, this home-grown variety of dancing presents an impressive counterpoint of individualistic percussive stepping combined with patterned figures flowing within the sets. The fiddler provides the backbone and the heartbeat for this activity through what Bob calls "working rhythm." Bob says that his father always used to tell him that the fiddler has to provide "someplace to put your foot down."

In addition to his tireless service to the dancers of the Ozarks, Bob Holt is also in demand at festivals and workshops around the country. He has a broad repertoire and has mastered the subtleties of slow tunes such as waltzes and blues as well. Still he remains committed to the dancers of his region and to teaching younger musicians the older tunes that he learned from his family. Often when he is ready to play, he will call for the dancers by saying "decorate the floor," and he always makes sure that his music delineates and animates that time-honored pattern.

ZAKIR HUSSAIN

North Indian Master Tabla Drummer

When large numbers of Americans discovered the music of North India for the first time in the 1960s, one of the most readily understandable aspects of the music they heard was the virtuosic technique and transcendent musicality of many Indian musicians. Sitarist Ravi Shankar became one of the most acclaimed and recognized figures in American musical life. His long-time musical partner, the legendary percussionist Ustad Alla Rakha Khan, introduced the two-drummed tabla to American audiences, wowing them with the astounding rhythmic complexity and melodic dimension of his drumming. Today, after four decades of exposure to broad audiences, and supported by a growing Indo-American population, the tabla has achieved a significant following of devotees. In recent decades, the pre-eminent tabla virtuoso both in this country and abroad has been the son and disciple of Alla Rakha, Zakir Hussain.

Zakir Hussain starting playing the tabla as soon as he could reach across the drums. His study with his father was intensive: "You grow up in the atmosphere of music 24 hours a day, and you don't have to do anything else," he said. By the age of seven, he began his concert career, displaying a genius that drove his meteoric rise as one of the world's greatest percussionists. He was touring by the age of twelve. The tabla is deeply rooted in Hindustani tradition, developed in the 14th century to accompany vocal, instrumental, and dance music.

Hussain, while known to many as an innovator, nevertheless sees the need to balance innovation with continuity: "You have to stay very close to your tradition, but also be able to inject some of what the world has to offer. It is time for Indian music to look outside rather than just to have the outside world borrow from Indian music." Innovation is not new to tabla playing. Improvisation is a major ingredient in the performance of a raga, especially in the improvisatory interplay with other musicians, which requires a keen intuitive sense. "The tabla player has a very interesting job," he once said. "He is somewhat like a psychiatrist when he's onstage. He has no idea of what the main instrumentalist will do, so what he has to do is sit and wait onstage until the instrumentalist decides to initiate a composition. At that point he finds out what he's going to do, what kind of mood he's in, what kind of temperament he has. In the first five to eight minutes, we must totally gauge what the musician is all about. We have to understand on the spot and analyze what he wants to express through his music. Or you might say I'm like a catcher—but if the catcher didn't know what the pitcher was throwing, it would be a very different ball game."

Zakir Hussain is the favorite accompanist of many of the greatest Indian musicians. He has also taken his artistry into other musical realms, collaborating with such diverse partners around the world as the London String Quartet and Van Morrison. His 1992 album with Mickey Hart earned a Grammy and the *Downbeat Critics Poll* for Best World Beat album. His music and music direction was nominated for an award at the Cannes Film Festival in 1983 for the film *Heat and Dust*. In the 1980s, his world music group the Zakir Hussain Rhythm Experience recorded and was supported by the California Arts Council. His work as a composer has been promoted through *Meet the Composer* programs sponsored by the Pew Memorial Trust. In 1988, he became the youngest percussionist to be awarded the title of "Padma Shree" by the Indian government. In 1991, he was awarded the Sangeet Natak Akademi by India's pre-eminent cultural institute, and in 1996, he co-composed music for the opening ceremonies of the Summer Olympics in Atlanta. Zakir Hussain continues to perform the deeply rooted music of his cultural past and to break new ground in collaborations with others. Through both staying close to his roots and bridging other musical idioms, he has been labeled by many "the world's greatest percussionist."

ELLIOTT "ELLIE" MANNETTE

Steel Drum Builder/Tuner/Player

"The pan [steel drum] . . . is one of the most original and significant contributions to musical technology in the Twentieth Century," declares American ethnomusicologist Gage Averill. Only a half century old, it was born of adversity, when the British colonial government in Trinidad, out of concerns for civic order, banned first drums with skin heads and then the tamboo-bamboo bands [bamboo tube percussion ensembles] that took their place in carnival processions. Trinidadians responded by taking metal household implements such as paint pans and biscuit drums into the streets to express themselves musically. When young boys discovered that they could pound out different areas on the pans to get more than one sound, the idea for the modern steel drum was born. Today, there are thousands of pan groups throughout the world, including many hundreds in the United States. In or out of the United States, the most widely recognized innovator, teacher, and representative of the steel drum tradition is Mr. Elliott "Ellie" Mannette.

Ellie Mannette first played carnival in 1937 at the age of eleven, with a group called the New Town Cavalry Tamboo Bamboo. Soon after, members of the band began experimenting with metal pans, and the instrument began to take its modern shape. At the end of World War II came the lifting of a ban on Carnival, and at this propitious time, Ellie Mannette became the leader of one of Trinidad's greatest and longest-lasting bands, Invaders. It was also at this time that oil drum lids became the standard source material for the instruments, and Mannette, a machinist by trade, applied his skills to improve the pan, improvements that helped propel it into broad popularity. He sunk the lid to create a tensed playing surface and fired the metal to improve its acoustic properties. Over the next several decades, he would bring an ever more sophisticated approach to pan tuning, using a stroboscope to analyze and shape the harmonic overtones of each pitch of each of the nine steelband instruments, to create an optimum blend.

A key moment in pan history was when Trinidad organized a national steelband to represent the country at the Festival of Britain in 1951. Mannette was one of ten musicians selected to be trained by Lt. Joseph Griffith, of Antigua's Police Band. Mannette recalls those days: "Look, we were eleven panmen who had no formal training in music theory. Mr. Griffith . . . was a disciplined band director, and insisted that we be disciplined musicians. We practiced for hours a day, and, along with playing dozens of gigs to raise money, even had to build new instruments for the trip! . . . Mr. Griffith told me that I would have to build a 55-gallon drum. . . . I told him I didn't believe I could build a bass from a 55-gallon drum, they were just too heavy and would not sound. I have to laugh when I think about this now, so many things in pan have come about—quite by accident! Anyway, he refused to take 'no' for an answer. . . . I guess he knew what he was talking about because I did do it."

Ellie Mannette came to the United States in 1963, in response to the invitation he received to develop a U.S. Navy Steel Band, build their instruments, and train their players. He returned for good in 1967 to work with inner city youth in New York City, and started over ten new bands. Over time, he and his company, The Mannette Touch, have become the main source of steelband instruments in the United States, having worked with over 350 school programs. In recent years, he has served as Artist-in-Residence at West Virginia University. While others have helped shape the steelband and its music, for many steelband devotees, Mannette's key innovations, musicianship, teaching, and advocacy for his tradition have earned him the title "The Father of the Modern Steel Drum."

MICK MOLONEY

Irish Musician

Estimates of the number of Americans of Irish descent run as high as 60 million or more. Famine and poverty drove tens of millions of Irish from their homeland in search of opportunity during the period stretching from the middle 1800s to a century later. In Ireland, they left behind a rich and regionally varied heritage of music, for which they found little time or use in this country. For their children and grandchildren, Ireland became the symbol of a distant heritage. While nostalgic Tin Pan Alley songs such as "Is Your Mother from Ireland?" and "I'll Take You Home Again, Kathleen," rendered by performers such as the Clancy Brothers became favorite songs among Irish Americans, as immigration waned at mid century, by the 1960s, Irish traditional music was almost moribund in the United States. Then Mick Moloney arrived and things changed.

Born in 1944 and raised in Limerick, Ireland, as a teenager he enjoyed American folksingers such as the Weavers and Burl Ives, but he was quick to realize that Ireland had it own folk music as well. "Traditional instrumental music was really only played much in the western seaboard counties and in Dublin. There wasn't a lot where I grew up, but right over the River Shannon is County Clare. I could go over to Ennis and hear it in the pubs. I got a tape recorder so I could bring the tunes home and learn them. As I learned from the old-timers and got to know them as people, I saw how the music was part of their social and personal lives, part of the history of a nation or region, that it was all tied in. I learned so much more than just the tunes, things 'bout the land around me I'd never known." He joined the Emmet Folk Group, and then moved on to the Johnstons, a touring folk music group in which he honed his musical skills. In 1973, he came to the United States to study folklore at the University of Pennsylvania, but also ended up igniting a major resurgence of Irish-American music and dance. He played a central role in performing at and shaping the Irish and Irish-American music component of the Smithsonian Bicentennial Festival of American Folklife. In 1977, he co-founded the talented and influential Greenfields of America touring group that included National Heritage Fellows Michael Flatley, Jack Coen, Liz Carroll and Donny Golden. In the 1980s, he conceived of the Cherish the Ladies concert series of Irish-American women musicians, a group that continues to tour to this day. He has consulted on and performed at dozens of Irish festivals across the United States, and he played a central role as musician, musical producer, and consultant for the 1995 documentary *Out of Ireland*.

Since his arrival to this country, of which he eventually became a citizen, he has nurtured countless young musicians who have become today's most admired and widely acclaimed Irish-American musicians, including New York fiddler Eileen Ivers, Philadelphia multi-instrumentalist Seamus Egan, and Chicago fiddler Liz Carroll. Moloney also sought out and produced recordings of older musicians such as *uilleann* piper Joe Shannon, flutist Jack Coen, concertina player Father Charlie Coen, and fiddler Johnny McGreevy. Virtually every previous Irish recipient of a National Heritage Fellowship has benefitted in some way from his efforts. Mick Moloney has been named the best tenor banjo player in the U.S. by *Frets* magazine on numerous occasions, though he plays mandolin, mandola, bouzouki, guitar, and sings as well. He has performed on or produced over 50 recordings, including his own as soloist. Journalist and Irish cultural critic Earl Hitchner has written "Simply put, it is *inconceivable* to think of the Irish music tradition in the U.S. over recent decades without Mick Moloney emerging as a key influence, mentor producer, performer, and scholar." Or, as an Irish musician reportedly put it, "A guy like Mick comes along on the folk scene once in a generation—thank God he was Irish!"

EUDOKIA SOROCHANIUK

Ukrainian Weaver/Textile Artist

More than 70,000 Ukrainian-Americans live in the Delaware Valley region near Philadelphia. Most of these first-generation immigrants have come to the United States since World War II and many have demonstrated a marked determination to preserve the artistic traditions of the homeland in their newly adopted country. Some have attributed the perseverance of artistic traditions to a long history of invasions in Ukraine that resulted in both sustained adversity and an equally strong commitment by the people to maintaining their unique cultural identity.

A central figure in this process of cultural guardianship in the United States is Eudokia Sorochaniuk of Pennsauken, New Jersey. Eudokia and her husband, Dmytro, came to the United States in 1949, but their journey to freedom started in the Hutzulschchyna region of the Carpathian mountains in Ukraine. Eudokia, a daughter of a subsistence farmer, learned the arts of *nyzanka* (embroidery) and weaving as a young girl by watching her older sisters. Nyz is a complex process of rich decoration of textiles using a background color and then a brightly colored design stitched on the front of the cloth.

During World War II the Sorochaniuk's village was under siege by both the German and Russian armies. When the Soviets finally took control, Eudokia and Dmytro took their daughter and crossed into Hungary eventually ending up in a displaced persons' camp in Germany. Concerned that Hutsul traditional culture would disappear, in the camp Eudokia began preserving *nyzanka* patterns and she collected worn out embroidered clothing from fellow residents.

After their immigration to America, the Sorochaniuks continued their commitment to Hutsul culture. Eudokia worked in a garment factory all day but Dmytro built her a loom and she wove traditional patterns at night. Dmytro founded a traditional music and dance troupe, *Cheremosh Hutsul*, and while he built many of the instruments and made the traditional hats, Eudokia created the rest of the costumes, including the leather dancing shoes, for the more than thirty dancers and musicians. Over the fifty years that she has been in New Jersey, she has reproduced albums full of nyz patterns, amounting to over one hundred pages of cloth, each containing one or more of the intricate designs. In addition, her memory serves as a virtual living library of Ukrainian culture.

Eudokia's commitment to tradition involves preserving not just the patterns but the practice of the art forms. She has taught in the Folk Arts Apprenticeship Programs of New Jersey and Pennsylvania, she has participated in the Folk Arts in the Schools programs, and she has demonstrated at numerous festivals and cultural events. She has been an active member of a number of Ukrainian museums and cultural centers on the east coast, as well. Some of her apprentices have traveled more than three hours round trip to study with her. As she says, "I don't want to take this to heaven with me."

Eudokia has recently traveled back to Ukraine to teach many of the artistic skills that she has so studiously conserved in the United States. She has been asked to send samples of the many designs that she has created and preserved and she has been enlisted to teach young women to weaveand embroider in the traditional Hutsul style. Indeed, she has become a national and an international treasure as a result of her life-long commitment to the textile arts of Ukraine.

RALPH W. STANLEY

Master Boatbuilder

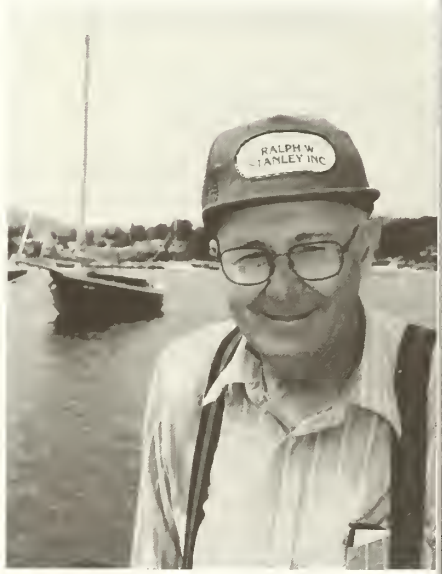
The traditional craft of building boats involves the shaping of wood in a marriage of form and function to create a vessel intended to occupy a space where wind and water intersect. The geographic locale of boats is also a cultural landscape where work and play cohabit. The coast of Maine is home to boating and boatbuilding traditions that have historically served both pleasure and profit.

Ralph W. Stanley has built and/or restored countless wooden boats, ranging from lobstering vessels to racing sloops and pleasure yachts, over the course of his career. Born in Bar Harbor, on Maine's Mt. Desert Island, he descended from a long line of mariners. His paternal great-grandfather was the owner and master of fishing schooners and his maternal great-grandfather was the captain of a three-masted schooner. He grew up in Southwest Harbor and as a child he made toy boats out of wood and drew boats that he saw in the harbor. He often went along when his lobsterman father hauled his traps. Ralph learned about boatbuilding by watching local boat builders. He started his first boat, a 28-foot lobsterboat, in 1951. This launched a career that has moved from the building of working vessels to the crafting of racing and pleasure boats, but one that has maintained as one constant a meticulous attention to fine workmanship, as well as to traditional process and design.

At the heart of Ralph Stanley's commitment to tradition is his dedication to the wooden boat. With the advent of fiberglass, many of the makers of working lobsterboats switched to this synthetic material because it made the boats cheaper and easier to maintain. For Ralph Stanley, the choice to remain with cedar, oak and pine was made for both aesthetic and practical reasons—he wanted to maintain the centuries-old skills involved in working with wood but he also realized that building fiberglass boats from pre-manufactured molds limits the maker's creative opportunities for improvement. He says: "Building wooden boats is like climbing a still-growing tree where you never get to the top. I wouldn't want to be stuck at some point. I keep finding new ways of doing things and new things to do. You can always improve, you're always looking to improve."

Working in wood allows Stanley to combine a deep-seated respect for heritage with a dogged urge to make things better and to make better things. His wedding of tradition and innovation extends to the types of boats that he chooses to make. After the demand for wooden lobsterboats diminished, he began building Friendship sloops. These are single-masted sailing vessels developed by local boatbuilders in Friendship, Maine, in the 1880's for lobstering and inshore fishing. These sloops were later adapted by recreational sailors and, thanks to Ralph Stanley, there was a revival of interest in these finely-made and graceful sailing craft.

One commentator has noted that "every artist compares his/her work with that of contemporaries; Ralph Stanley compares his work with that of his predecessors over two centuries." Ralph Stanley has turned his lifetime of commitment to tradition and innovation in the service of the beauty and the utility of the wooden boat of the Maine coast. As Ralph himself says: "building a boat is like painting a painting. It's not something that you just do, it's something you see in your mind. You need to have your own ideas, and you need to have confidence in them."



THE NATIONAL HERITAGE FELLOWSHIP AWARDEES 1982-1998

1982

Dewey Balfa
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George Lopez
Santos Woodcarver
Cordova, NM

Jimmie McGhee*
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican American Singer
Houston, TX

Bill Monroe*
Bluegrass Musician
Nashville, TN

Hiram Pierce*
Carver/Painter
Evansville, OH

Agnes Rigsby*
Cherokee Musician
Dillon, IL

Elizabeth Trobaugh
Ozark Basketmaker
Mountainview, OK

Dutt Severe
Saddle Maker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry*
Blues Musician
Hollis wood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martinez*
Texas Mexican Accordionist/Composer
San Benito, TX

Lanier Meaders
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sweetville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Black Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin*
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
Eskimo Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer/Storyteller
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna*
Cambodian Court Dancer/Choreographer
Silver Spring, MD

Valerio Longoria
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega*
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American *Corona* Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Katsuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana
Mardi Gras Chief/Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilio* and Senaida Romero
Hispanic-American Craftsworkers in Tin
and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

[illegible]
Mexican-American Accordionist
Monett, TX

[illegible]
Greek-American Egg Painter
Ellsworth, KS

[illegible]*
New England Quilter/Needleworker
Chelsea, VT

[illegible]
Irish-American Stepdancer
Palos Park, IL

[illegible]*
German-American Bobbin Lacemaker
Hankinson, ND

[illegible]
African-American
Dancer/Musician/Singer
Durham, NC

[illegible]
African-American Blues Pianist/Singer
Chicago, IL

[illegible]
Hmong Weaver Embroiderer
Detroit, MI

[illegible]
Anglo-American Fiddler
Newark, OH

[illegible]*
African-American Gospel Singer
St. Louis, MO

[illegible]
Hawaiian Cowboy Singer/Ukulele Player
Kapaau, HI

[illegible]
Appalachian Guitar Player/Singer
Grey Eagle, NC

1989

[illegible]
Piedmont Blues Guitarist/Singer
Woodland, VA

[illegible]
African-American a cappella Gospel
Singers
Nashville, TN

José Gutierrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Vanessa Paukeigope Morgan
Kiowa Regalia Maker
Anadarko, OK

Mabel E. Murphy
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tap dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong
African-American String Band Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg
Ojibwe Storyteller/Craftsman/Tradition
Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado*
Woodcarver
Utuado, PR

Robert Spicer
Flatfoot Dancer
Dickson, TN

Douglas Wallin
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman (Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank
Native American cornhusk weaver
(Nez Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B." King
African-American bluesman
Itta Bena, MS and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irván Pérez
Isleño (Canary Island) singer
Poydras, LA

Morgan Sexton*
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan nuk'yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida*
Texas-Mexican conjunto musician
Sunnyside, Washington

Kenny Baker
Bluegrass fiddler
Cottontown, Tennessee

Inez Catalon
French Creole singer
Kaplan, Louisiana

Nicholas* & Elena Charles
Yupik woodcarver/maskmaker
and skinsewer
Bethel, Alaska

Charles Hankins
Boatbuilder
Lavallette, New Jersey

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, Hawaii

Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, Iowa

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, Georgia

Elmer Miller*
Bit and spur maker/silversmith
Nampa, Idaho

Jack Owens*
Blues singer/guitarist
Bentonia, Mississippi

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, Missouri

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, New York

1994

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker
(Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller / conservator
(Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Sonny Shallow
Afro-American [illegible]
Brooklyn, NY

Lin Simpson
Armenian (Marash style) embroidery
Glendale, CA

Eddie Kaho Stillson
African American harmonica player
Oxford, MS

1995

Pao Mei-Li
Chinese-American zither player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lynn Ellyett
Anglo-American old time fiddler
Lees Summit, MO

Pierce Freelon
Afro-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Ben Hutchinson
Appalachian blacksmith
Spruce Pine, NC

Sultan Ibrahim
Tatar-American
woodcarver/metalsmith/dancer
Kodiak, AK

Lorenzo Kalandyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert D. Lockwood
African American Delta blues guitarist
Cleveland, OH

Jesús "Chuco" Lopez
Afro-Cuban bassist, composer, bandleader
Miami, FL

Nellie Star Jim Mitchell
Lakota Sioux quillworker
Rosebud, SD

Buck Ramsey
Anglo-American cowboy poet and singer
Amarillo, TX

1996

Obo Addy
African American drummer/leader
Portland, OR

Paul Dahlin
Swedish American fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican drummer/leader
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian singers
Wailuku, HI

Will Keys
Anglo American banjo player
Gray, TX

Joaquin Lujan
Guamanian Blacksmith
Barrigada, Guam

Eva McAdams
Shoshone crafts/beader
Fort Washakie, WY

John Mealing & Cornelius Wright*
African American work songs
Birmingham, AL

Vernon Owens
Anglo American potter
Seagrove, NC

Betty Pisio Christenson
Ukrainian-American pysanky
Suring, WI

Dolly Spencer
Inupiat dollmaker
Homer, AK

1997

Edward Babby
"Shout" Band Gospel musician &
Band Leader
Jamaica, NY

Charles Brown*
West Coast Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Acadian (Cajun) Spinner & Weaver
Duson, LA

Georgia Harris*
Catawba Potter
Atlanta, GA

Ali Akbar Khan
North Indian Sarod Player & Raga
Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician & Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Hua Wenyi
Chinese Kunqu Opera Singer
Arcadia, CA

Francis Whitaker
Blacksmith/Ornamental Ironworker
Carbondale, CO

1998

Apsara Ensemble:
Ms. Moly Sam, Ms. Sam-Oeun Tes,
& Mr. Sam-Ang Sam
Cambodian Traditional Dancers
and Musician
Reston, VA & Fort Washington, MD

Fddie Blazonczyk
Polish-American Musican/Bandleader
Bridgeview, IL

Bruce Caesar
Sac and Fox/Pawnee German
Silver Artist
Anadarko, OK

Dale Calhoun
Anglo-American Boat Builder
Tiptonville, TN

Antonio de la Rosa
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers: Max, William "Willie",
& Julius "Julie"
Jewish Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Coleville Beadworker
Gresham, OR

Nadjeschda Overgaard
Danish-American Hardanger
Needleworker
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples
African-American Gospel/Blues Musician
Dolton, IL

Claude Williams
African-American Jazz/Swing Fiddler
Kansas City, MO

* (deceased)

PHOTO CREDIT LIST

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